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The aim of an audiovisual program in a school is to facilitate learning by improving instruction. The Guide is planned for the teacher or administrator who is concerned with the task of organizing and administering the audiovisual program at the elementary through high school levels. Principally, it explains how an audiovisual club or any pupil group can be organized, trained, and made an important part of the school program, thereby aiding the conduct of the program as well as adding another dimension in education and development for the students involved. Although basically explicating guidelines for the who, when, and how of organizing different age groups of students for effective participation in audiovisual programs, the Guide also deals with many of the responsibilities of an audiovisual co-ordinator as these relate to services and equipment and to relations with fellow teachers and school administrators. Problems of the increasing complexity of a successful and expanding audiovisual program are also discussed. Included in the appendices are a selected list of films and filmstrips for use in training and informing club members and a bibliography of selected publications which would be of use to the audiovisual co-ordinator. (MT)

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GUIDING STUDENTS IN THE SCHOOL AV CLUB

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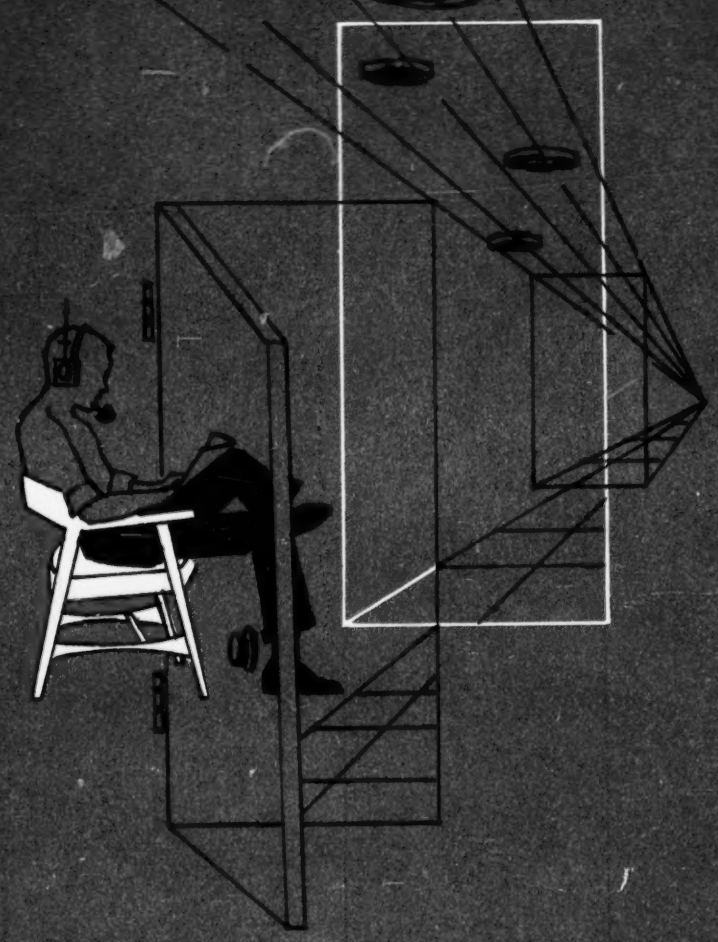

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GUIDING STUDENTS IN THE SCHOOL AV CLUB

A Guide for School-Building Audiovisual Coordinators in Organizing and Training Students for Participation in the School AV Program.

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FOREWORD

The aim of the audiovisual program in a school is to facilitate learning by improving instruction. A good program will provide the teacher who wishes to use audiovisual instructional materials with information on *what* he needs *when* he needs it, with the minimum of effort on his part. Such provision ordinarily is made through the services of a group of students who work under the supervision of an audiovisual co-ordinator.

This guide originated as a thought expressed at one of the "cracker-barrel" sessions at the annual convention of DAVI at St. Louis in 1953. The need for a manual of this type has been reiterated during the ensuing years.

This guide is planned for the teacher or administrator who is concerned with the task of organizing and administering the audiovisual program at the school level. It explains how an audiovisual club or any pupil group with a similar function can be organized, trained, and made an important part of the school program. It is an attempt to bring together commonly accepted methods and practices.

Today more and more school systems provide for an audiovisual co-ordinator in every school building. This responsibility in each building is usually assigned to a teacher who has interest in and some experience with the new media of instruction. In school systems with a centrally organized and professionally staffed program of audiovisual instructional materials, the AV building co-ordinator receives considerable support and direction in his efforts to improve instruction. Where there is no organized, system-wide AV program, the building co-ordinator's role is even more important and can become a basic step toward developing such a program. In either situation, the AV building co-ordinator

must become thoroughly acquainted with the audiovisual instructional resources within his school system and in his community and state. Working closely with the school system's audiovisual director and other supervisory personnel, the AV building co-ordinator finds himself in a position to creatively and effectively improve instruction in his own school.

Value to the students, of course, will always be the primary purpose and justification for such programs as are described in this work. In addition to acquiring useful skills, students involved in such programs are often given unique opportunities to work with many teachers and observe the teaching process in ways not otherwise possible. For some students, AV club experiences open new horizons for their choice of a career.

Intelligent use of this guide is predicated on the assumption that in all probability everything described cannot apply in any given school situation. The wise co-ordinator will select those suggestions which seem most germane and adapt them, in whole or in part, to his own school situation.

This guide represents the work and contributions of many to whom we would like to express our sincere thanks and appreciation. A special word of appreciation is due the members of the original DAVI committee who began this work several years ago and to supervisors who submitted material; to E. Dudley Parsons, consultant in visual education, Minneapolis, for his assistance with the manuscript; and to the Department of Audiovisual Instruction of the National Education Association, without whose generous support this work would not have been possible. A special word of thanks and appreciation goes to Anna L. Hyer, executive secretary of DAVI, and to Robert C. Snider, DAVI assistant executive secretary, who helped guide this work to its completion.

FRED WINSTON
PHILIP L. GROISSER

SECTION I

HOW CAN THIS MANUAL HELP YOU?

You have just been asked by the principal to be responsible for the audiovisual program in your school. You are not quite sure what the term *audiovisual* includes. You wonder what the assignment involves. You don't know just where to begin.

This manual is intended to help you primarily with one part of your assignment: organizing and training a student AV club. It includes suggested steps you should take to make a good start. It includes some tested plans for recruiting and training pupil helpers. It also offers suggestions for avoiding common sources of trouble.

As you gain experience in the challenging work of helping teachers use audiovisual materials more effectively, you will grow beyond this beginner's book. You will learn how to adapt and change the ideas presented here. You will think of new and improved ways of discharging your responsibilities. When that time comes and you no longer need this manual, pass it along to another audiovisual newcomer. If you do so, it will have served its purpose well.

Also, the experienced AV person may find in this manual much useful information for evaluation of his own program and for use with less experienced AV personnel. Principals and supervisors will find in this work much of value to help them fulfill their responsibility for the improvement of instruction.

SECTION II

WHAT IS IT ALL ABOUT?

Audiovisual materials are those that do not depend primarily upon reading to convey their meaning. This description immediately suggests pictures in varying degrees of abstraction, several kinds of auditory experiences, real-life objects and their models, and, of course, combinations of these. Audiovisual materials, when properly used, can enrich and improve learning. As Edgar Dale states (in *Audio-Visual Methods in Teaching*, Revised edition, Dryden Press, 1954, p. 7): "Thus, through the wise use of . . . recording, picture, drawing, film, photograph, model, exhibit, poster, television, we can bring the world to the classroom. We can make the past come alive; we can make the present a rich experience instead of a meager one. . . ."

"With rare exceptions, every teacher wishes to be an excellent one," state the authors of *Integrated Teaching Materials* (Thomas and Swartout, *Integrated Teaching Materials*, Longmans, Green and Company, 1960, p. 1). "But each falls somewhat short of his aspirations . . . from the finest who may miss the goal only occasionally to the poorest. . . . There are varied reasons for this . . . but often poor teaching is due to a lack of skill in selecting and using teaching methods and materials. . . ."

The creative, audiovisual-minded teacher will be quick to point out that effective learning (and teaching) must go beyond the bounds of sound and sight. It must include as well the full range of human senses—touch, smell, and taste. A vast body of educational research clearly points to the fact that multisensory experiences create the greatest impact and usually result in the most effective learning.

And so you have been selected, in your school, to help your colleagues use audiovisual materials. Through these audiovisual

experiences, the pupils for whom all of you have a genuine concern will learn more effectively.

To give you time to fulfill these responsibilities, the principal has most likely freed you from some teaching or other assignment. The amount of time needed for your audiovisual work will depend

Table 1*

CRITERIA FOR CALCULATING TIME NEEDED FOR AUDIOVISUAL CO-ORDINATION

Florida[a]	1 materials specialist per 1,000 students, minimum; desirable, 1 per 500 students
Indiana[b]	10 or less teachers, 1 period per day; 25 or more teachers, half day (minimum)
Erickson[c]	High school, 1 full time per 50 teachers
Hawaii[d]	300-500 students, 2 periods per day; 1,000 or more students, full time (minimum)
Michigan[e]	1 full time for 500 students (plus full-time clerk) (minimum)
Thomas and Swartout[f]	(From sample AV building service programs cited) High school, 850 students, 1 librarian-AV co-ordinator, 1 clerical, plus students Junior high school, 1400 students, 1 AV co-ordinator, 2 hours per day clerical, plus students Centralized school, 1 AV co-ordinator, 1 clerical, plus students

[a]National Education Association, Department of Audiovisual Instruction. "The Instructional Materials Concept." *Audiovisual Instruction* 6: 277; June 1961.

[b]Indiana State Department of Public Instruction. *The Audio-Visual Program.* Bulletin No. 218. Indianapolis: the Department, 1956. p. 105.

[c]Erickson, Carlton W. H. *Administering Audiovisual Services.* New York: Macmillan Co., 1959. p. 311.

[d]Schuller, Charles F.; Skelly, Harry J.; and Scott, Donald. *Survey of Audio-Visual Education in Hawaii, Its Status and Needs.* East Lansing: Michigan State University, 1960. p. 49.

[e]Michigan State Department of Public Instruction. *Staffing the Instructional Materials Center for Elementary and Secondary Schools.* Bulletin No. 422. Lansing: the Department, 1960. 21 p.

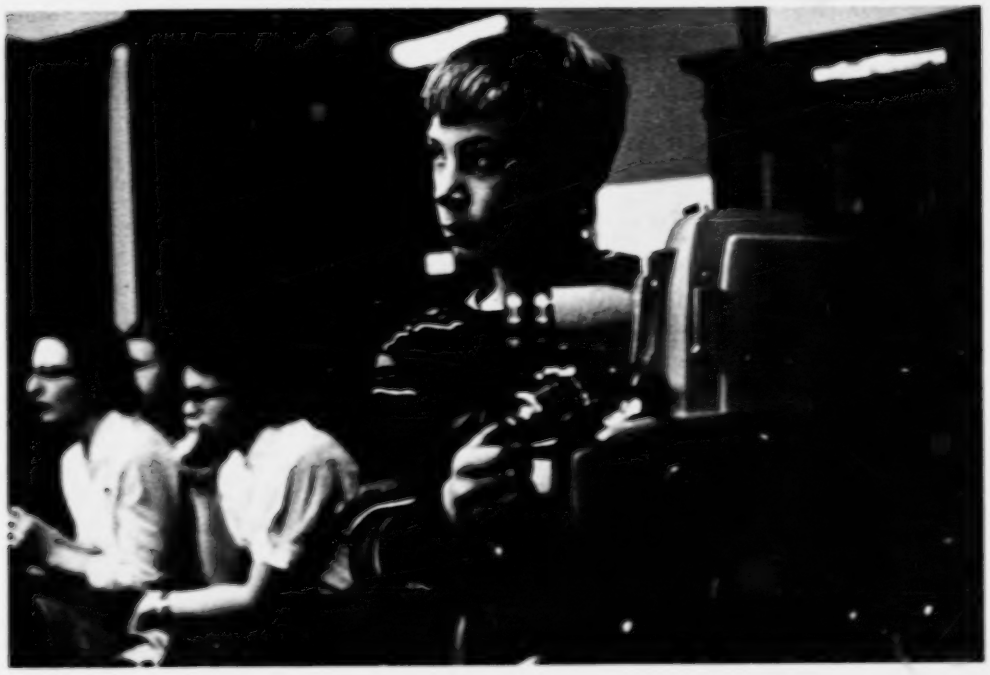
[f]Thomas, R. Murray, and Swartout, Sherwin G. *Integrated Teaching Materials.* New York: Longmans, Green and Co., 1960. p. 486-89.

*Hyer, Anna L. "Setting Quantitative Standards." *Audiovisual Instruction* 6: 506; December 1961.

on the size of the school and the needs of the teachers. One rule of thumb suggests "10 minutes per day per teacher." (See Table 1 on p. 9.)

So far we have indicated audiovisual materials—the films, filmstrips, records, tapes, and so forth. Were it only for the teaching materials themselves, our problem would not be very difficult. Unfortunately, these materials require a variety of specialized equipment. The equipment, in turn, requires special classroom facilities—electrical outlets, room-darkening shades or drapes, projection screens. And so you are responsible for (a) audiovisual materials to provide learning experiences, (b) special equipment to make the experiences visible or audible, (c) classroom facilities for powering the equipment and making the experiences memorable, (d) bringing all this together at a time that is psychologically appropriate for the teacher and the class, and (e) helping teachers to select and use audiovisual materials well.

So, where shall you start?



This competent fifth grader is part of a well-organized and long-established AV club where he is learning important skills, developing a mature appreciation for communications media, and participating in the instructional process. (photo: Laboratory School, University of Chicago)

SECTION III

WHERE IS EVERYTHING?

You can hardly start with a more basic step than taking inventory of the audiovisual instructional materials, the equipment, the classroom facilities, and the skills and understandings of your colleagues with reference to the use of these tools. It is not suggested, at this point, that you attempt to change the system—only that you know what the present practice is. This knowledge will be useful as you plan more efficient ways of using audiovisual materials in classroom instruction.

What audiovisual materials are presently available in your school? Are there—

Models and Mock-Ups? These are probably found in the science department. Do all science teachers know what is available? What about other departments?

Maps, Globes, Charts? Are they up to date and available in sufficient number and variety?

Flat Pictures? Is the collection centrally located—perhaps in the library—and catalogued? Or does each teacher maintain his own collection?

Lantern Slides? Although these 3¼ x 4-inch slides are generally regarded as "old fashioned," they are an excellent resource. Are there materials for making and coloring "handmade" lantern slides?

Filmstrips? Is this collection widely used by many teachers? Is it centrally located? Is the range of topics covered adequate? Are the filmstrips in good physical condition?

Slides (2 x 2 inches)? How are they stored, labelled, inventoried?

Transparencies (7 x 7 inches or 10 x 10 inches)? These are the most recent projected still picture material to be widely

accepted in schools. Are there materials available so teachers can make their own transparencies with colored pencils and inks or with the typewriter?

Records (up to 12 inches) *and Recordings* (16 inches)? Is the number and range of subject matter adequate? Are they of good fidelity—clear, understandable, and without objectionable needle scratch?

Tapes? Are they clearly labelled as to subject matter, date recorded, and playing speed? Are there blank tapes for the use of teachers?

Motion Pictures? Are the school-made motion pictures labelled and in protective cans? Are the school-owned instructional films adequately catalogued? Are they clean and in good physical condition? What is the school administrative policy with reference to instructional film purchase? Rental? The use of "free" films?

Also, you will want to determine whether materials and assistance to supplement your own school AV program are available from the school system of which you are a part, as well as from regional and state sources. It is a rare school that takes full advantage of these sources, though they are often of great value.

Check List of AV Equipment

Now, turn your attention to the equipment required for the class use of these materials. Following is a check list of commonly used audiovisual equipment types. Above the check list is a sample inventory card. You may find it advisable to make out a set of inventory cards on which the "life history" of each piece of equipment—including repairs—can be recorded.

Your school may not own all of the equipment listed here, but what you need in quantity and variety is determined by the materials available to you and the use to which the teachers put the materials. It is important to emphasize that there can be no minimum or maximum standard list of equipment except in terms of the needs of your school as expressed by your colleagues.

For each piece of equipment the following information should be a matter of record. The following record greatly facilitates repair and replacement:

	Example
Type of Equipment	Opaque projector
Make, Model	American Optical "1000"
Serial Number	12345
Vendor	Your AV dealer
Year Purchased	1960
Condition	New
Lamp Identification	1M/T20MP-DRS
Lens Identification	18-inch f3.6
	Name, serial (if any)
Electron Tube Complement	None
Other Identifying and Useful Information	

Types of Equipment

Opaque projector
Lantern slide projector, 3¼ x 4 inches
Filmstrip projector
Filmstrip pre-viewer
Combination filmstrip and 2 x 2-inch slide projector
2 x 2-inch slide projector
Slide viewer
Overhead transparency projector
Special purpose projectors:
- Microfilm readers
- Microslide projectors
- Automatic display projectors, etc.

Motion picture projectors
Cameras
Photo-processing equipment

Photographic enlarger
Photocopy device
Printer and processor for di-azo transparencies
Record players
Transcription players
Tape recorder-player
Radios—AM, AM-FM, FM
Public address system
Television receiver
Equipment carts
Extension cords

Check List of Building Facilities

The final part of your inventory—building facilities—can best be done on a set of floor plans of your school building. Plans to the scale of 1 inch to 32 feet (1/16 inch=2 feet) are a convenient size and large enough for your purpose. They may be prepared (a) by scaling standard architectural drawings (this makes a useful project for a pupil assistant) or (b) by photocopying the architectural drawings. Photostats can usually be obtained locally. If the scaled plans are mounted on sheet metal, you can use small magnets to show the location of equipment. With colored pencils, you can indicate for each classroom—

- Power outlets
- Permanent projection screens
- Room-darkening facilities
- Equipment permanently assigned
- Teachers who prefer to operate their own equipment
- Other significant and useful information.

You have now completed a thorough inventory of audiovisual material, equipment, and facilities. You have, in effect, conducted a status survey of the present audiovisual program in your school. Now is the time to have a conference with your principal. From now on you will need his administrative support if your ideas for strengthening the program are to be successful.

SECTION IV

WHO CAN HELP?

You are a teacher—college trained and certificated by the department of education in your state. You have been assigned by your principal to teach subject matter, understandings, and skills to a class—or classes—of boys and girls. This assignment will remain your principal responsibility. But you have also been asked to take charge of the audiovisual program. From where you stand just now this looks like a big job, and a very time-consuming one. Who can you get to help? How can you keep control of clerical and mechanical details, which seem to overwhelm you, and still practice your profession? How can you "teach" an audiovisual program?

The answer—as you have already anticipated—and as practiced in many hundreds of schools is—a group of carefully selected and trained pupil helpers. This group is known, over the nation, by a great many names: student AV club, projectionist club, projection squad, student operators club, student service corps, AV squad, and others. In this manual, for the sake of consistency, the label, "Student AV Club," will be used and will hereafter be shortened to the initials, SAVC. (And again, just to use a convenient label, this manual will refer to you, with reference to your audiovisual responsibilities, as the audiovisual, or AV, co-ordinator.)

Interest in operating audiovisual equipment and the ability to carry out responsible assignments are manifested quite early in the elementary school. Your teacher colleagues will be helpful in recommending boys and girls for your SAVC. Some AV co-ordinators have found it a useful practice to ask pupils who are seriously interested in becoming members of the school AV club to write a letter of application for admission. Read the letters carefully and they will provide one useful measure of depend-

ability, interest, sincerity, and—with younger children—achievement in language arts. Boys and girls who seriously want to be of service to their school usually make good members, and, if they take time to write a good letter, you can be reasonably certain they will take the time necessary for careful training and other AV club work.

If you are in a junior or senior high school, you will do well to keep in touch with audiovisual co-ordinators in the "feeder" schools in your neighborhood. A successful experience in an SAVC is a good recommendation for work in the next higher school level.

At whatever level you are working, you will need to keep in mind several criteria to use in selecting members of your SAVC. Is the candidate interested in this type of work? Does the interest appear to be genuine and sustained? Does the candidate ask questions about the equipment? Does he volunteer information? Is he mechanically inclined? And, since the boys and girls will be working with expensive equipment and delicate materials, you will carefully assess your candidate's honesty and sense of responsibility.

Girls will work as effectively as boys on your SAVC. Many groups have been organized in all-girl schools. The diversity of tasks encountered in an audiovisual program makes it possible to "fit in" a wide range of interest and personality types.

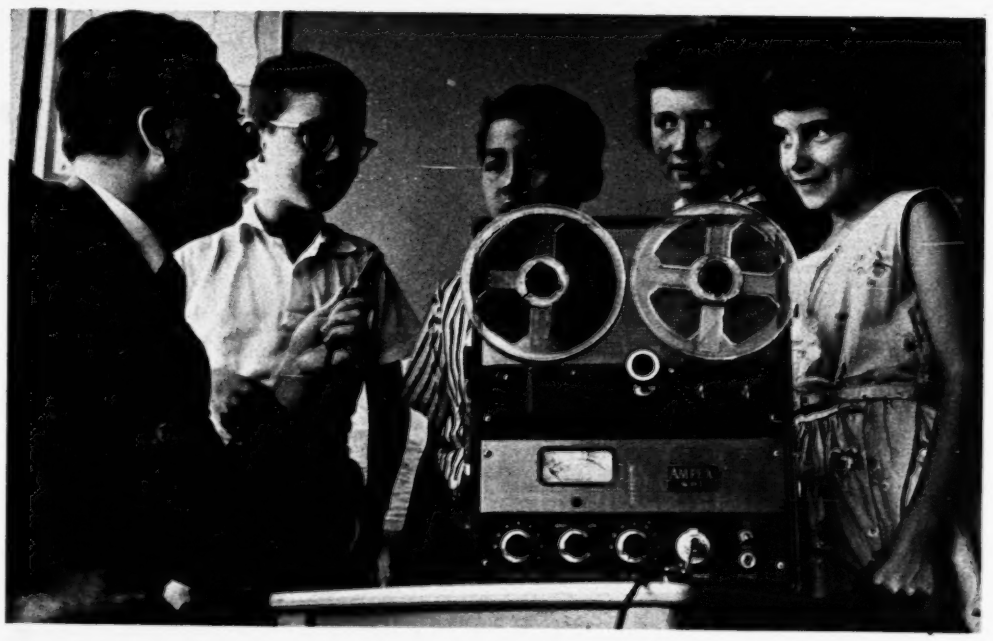
SECTION V

WHAT CAN STUDENT HELPERS DO?

Now that you have at least begun the selection of your SAVC, what can they do to help you with your audiovisual program? Following is a list of tasks or jobs arranged roughly in order of complexity. From early elementary grades through junior and senior high schools, just as in your more formal classroom work, you will constantly confront the problems of individual differences. Some members of your SAVC will be more able, some less. You will need to tailor your assignments to the abilities of each participant.

1. Distribute AV materials and equipment to teachers; run errands within the school.
2. Adjust classroom shades; turn lights off and on.
3. Tune classroom radios, TV receivers; report on equipment not working properly.
4. Operate record players.
5. Set up, take down small classroom tripod projection screens.
6. Set up, operate slide projectors.
7. Set up, thread, operate filmstrip projectors.
8. Set up, thread, operate tape recorders.
9. Set up, operate opaque projectors.
10. Set up, thread, operate motion picture projectors.
11. Make simple types of "handmade" lantern slides.
12. Check AV materials and equipment "in" and "out."
13. Assist in the editing of a regular AV newsletter to faculty members.
14. Keep records of material and equipment use; make frequency utilization charts.

A "veteran" AV club member gets help from a younger assistant who is learning skills and attitudes during his first year as a student operator in Stanislaus County, California. (photo: Bureau of Audio-Visual Instruction, California State Department of Education)



In addition to on-the-job experience, younger students need instruction and practice in the operation and use of AV equipment. Interest is high as these elementary school children hear an expert explain and demonstrate the tape recording process. (photo: Carl Purcell, NEA)

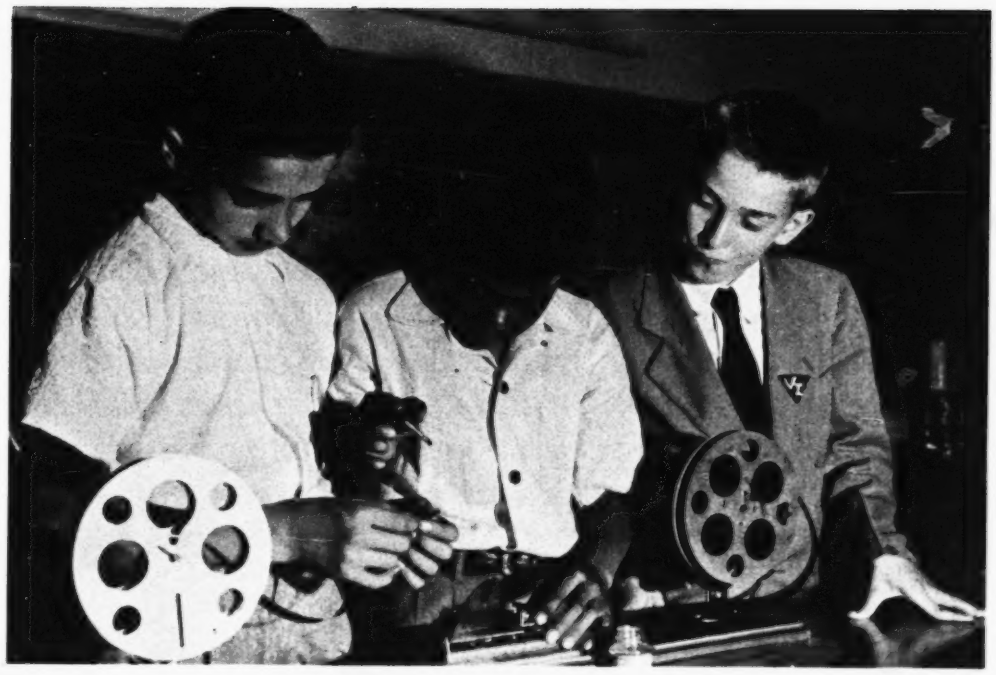
15. Operate curtain, lights, and handle "props" for assembly programs.
16. Mount pictures, make display charts, help to arrange bulletin boards and corridor displays.

While all of the above tasks can be skillfully performed by elementary school boys and girls, it is not to be expected that all members of your club will be equally proficient, nor will they consistently perform well without more or less constant, although unobtrusive, supervision. On the other hand, as junior and senior high school boys and girls advance in physical and mental maturity, they can perform all of the above tasks with greater self-confidence and reliability. In addition, they can be trained to—

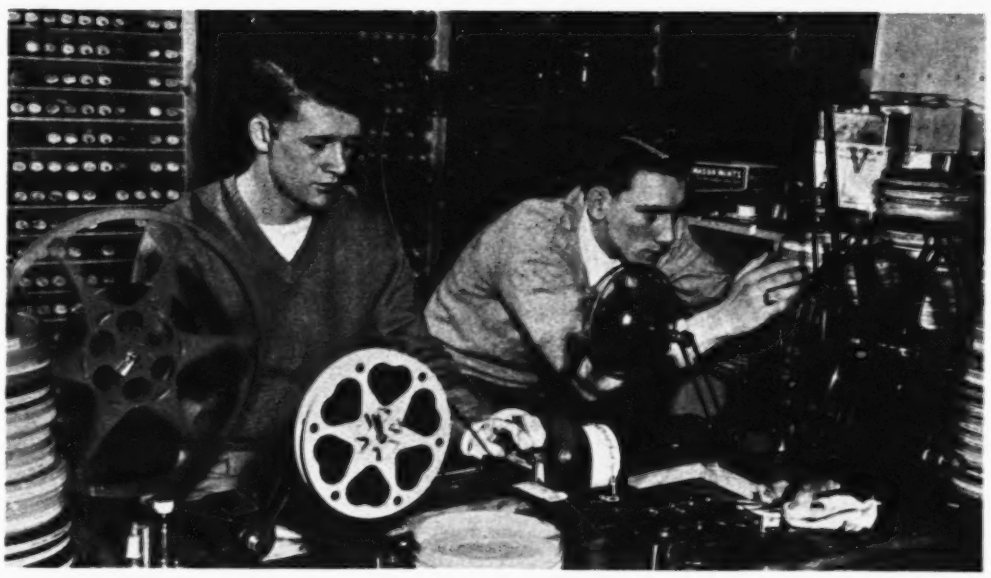
17. Place microphones and make tape recordings.
18. Place microphones and operate public address systems.
19. Operate spotlights.
20. Operate auditorium motion picture projector.
21. Operate auditorium stage lighting, drapes, curtain.
22. Make minor repairs on equipment; clean lenses; replace lamps, fuses, belts, etc.
23. Splice film, filmstrips, and tape recordings.
24. Make tape recordings of radio programs: copy from one tape to another or from record to tape.
25. Prepare materials for and operate photocopy machines, duplicating machines, di-azo printers, etc.
26. Take school photographs.
27. Process and print pictures and slides.

Capable boys and girls in high school can be of very substantial assistance with the administrative details of your program. They can be trained to—

28. Maintain systematic records of the use of equipment.
29. Assist in the recruiting and training of new SAVC members.
30. Collect requests from teachers for materials and equipment and order films from rental or "free" sources.



Cooperation and working effectively with others are qualities strengthened by AV club activities. Here students learn how to splice 16mm motion picture film.

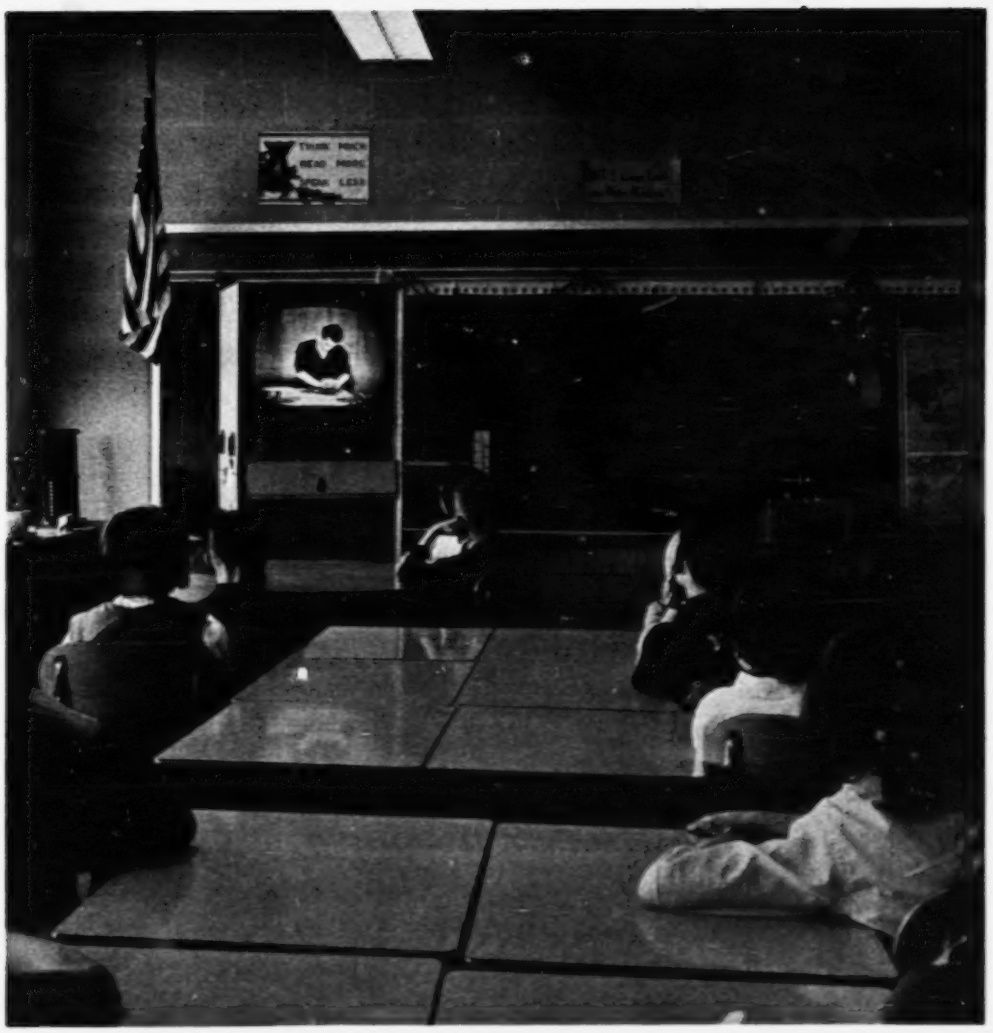


At a more advanced level of operation, high school students can assume such responsible jobs as inspecting and cleaning film and ordering needed replacement footage.

As schools explore new teaching techniques, talented AV club members delight in providing technical assistance. This high school sophomore operates a closed-circuit TV camera during a "free" period. (photo: Laboratory School, University of Chicago)

31. Maintain "in" and "out" records for films; return them on time.
32. Prepare the daily—or weekly—projection schedule; assign operators.

As stated earlier, the above list of 32 items is arranged in rough order of difficulty. If you are the AV co-ordinator in an



Assistance on a less technical level is provided by the club members in school systems using educational television and other new media. In Kensington Elementary School, Kensington, Maryland, a student has the responsibility in each room for fine tuning and general maintenance of a high quality of reception. (photo: Carl Purcell, NEA)

elementary school, the items at the beginning of the list will be well within the capabilities of your club. If you are in a junior high school, the tasks at the beginning of the list must be taken care of, but your training problem will be with the middle items. In a high school SAVC, you have much more opportunity to work with stable, responsible, creative boys and girls. Your group, at any level, will respond to challenge and to imaginative teaching as your regular classes do.

SECTION VI

HOW CAN YOU TRAIN CLUB MEMBERS?

There are several principles that may be noted by way of introduction.

1. You are a teacher; call upon your understanding of boys and girls—the importance of motivation, challenge, a sense of pride in accomplishment, the need for approbation and reward.

2. Suit the learning tasks to the interest and abil of the individual.

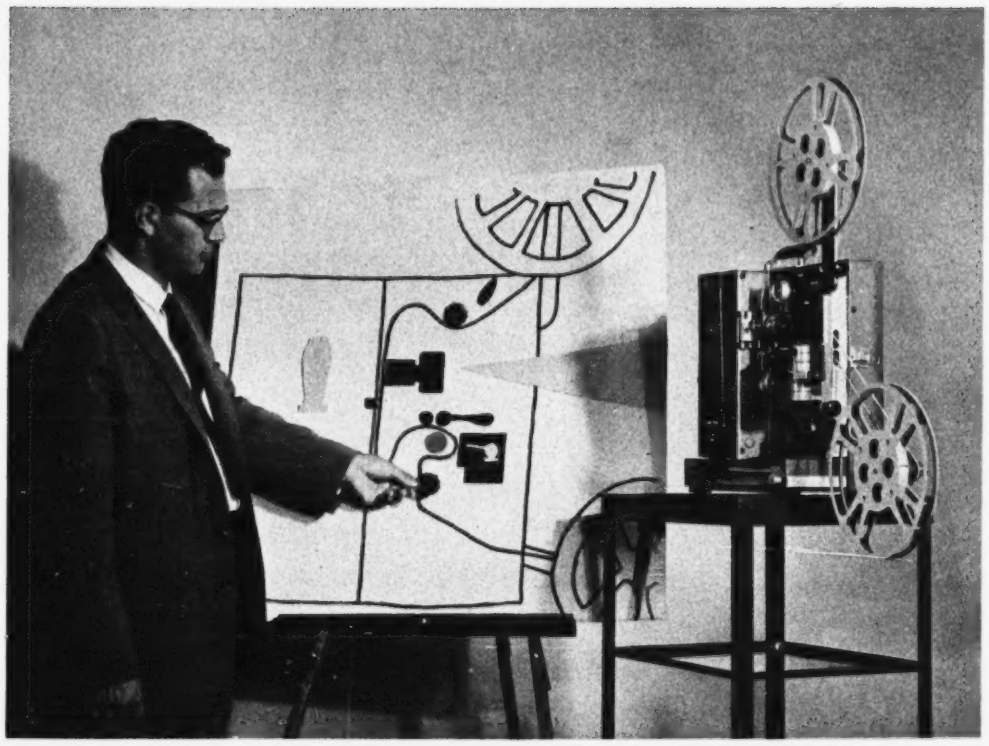
3. Let each new skill learned be a point of departure for a more difficult and more demanding assignment. You should remember that when boys and girls are required to repeat the same task day after day, they become bored and lose interest. The advancement program of Scouting is worthy of examination. It is carefully planned to present new challenges, new experiences, and new opportunities for learning as the Scouts—both boys and girls—advance from rank to rank.

4. Encourage your AV club members to help one another learn. By far the greatest part of your training program will, quite logically, be carried out "on the job."

5. Reward your club members liberally and frequently for their accomplishments. A word of praise, an expression of approval, a privilege, a certificate of achievement, some favorable publicity, will pay rich dividends in enthusiasm and devotion to duty.

By way of example, following are the practices of some representative schools. You will want to adapt these suggestions to meet your local needs.

In Classical High School, Lynn, Massachusetts, the student enters the AV club as *trainee*. When he has demonstrated his



By using a flannel board to instruct AV club members, this teacher is effectively presenting information on projectors and at the same time demonstrating another valuable teaching device. (photo: from the Bailey film, "Flannel Boards and How To Use Them")

mastery of motion picture projector operation—including threading, focusing, rewinding, and cleaning the projector, and splicing film—he is certified as *operator, second class.* When he has mastered the operation and care of all other instructional equipment, he is certified as *operator, first class.* A senior of "first class" rank may be designated *examiner,* in which capacity he trains the other SAVC members. From among all those of "examiner" rank, there are selected a *chief examiner* and two *deputy examiners.* These are in supervisory positions (see Wells, N. J., "Visual Aids via Visual Aides," in *Educational Screen,* October 1952, p. 326).

There are many AV materials which can help you in your training program. Manufacturers of specific equipment often supply large charts and threading diagrams. A recent publication of the Educational Film Library Association (EFLA), *Films and Filmstrips on AV Materials and Methods,* is especially useful

(EFLA Service Supplement, 1960, 14 p., $1). Another useful listing is *Instructional Materials for Teaching Audivisual Courses* (Audiovisual Center, Syracuse University, 1961, 74 p., $.60).

You will find a progress chart useful in keeping track of the training of each club member. This can be a wall chart on which all members and the required achievements are listed. Gold stars, initials, check marks, or other symbols indicate mastery of each skill listed.

In other schools, AV co-ordinators have combined the progress record with a membership certificate.

In Los Angeles High School, Los Angeles, California, SAVC members, upon completing their training, apply to the City Board of Education Audiovisual Center for an operators license. (See Figure 1 below for the application form and Figure 2 on p. 26 for the license.)

The operators license is good at all times and is carried by the student as long as he remains a member of the SAVC.

The Los Angeles High School has a different SAVC for each period of the day. A "senior" member acts as *squad captain.* He performs the following tasks:

1. Checks operator assignments
2. Fills in for absentees
3. Supervises training of operators
4. Checks members for licenses, special assignments

Fig. 1

AV OPERATORS LICENSE APPLICATION FORM

No. _____ Date _____

I hereby certify that I am thoroughly familiar with the operation of the motion picture projector or projectors named below, and that I will observe all regulations of the Board of Education regarding the projection and care of motion picture film.

Make _____ Name _____
(Signed)

Model _____ School _____

Silent _____ Sound _____ Instructor _____

16mm Approved _____

Fig. 2

AV OPERATORS LICENSE

No. _____ Date _____

The undersigned has completed a course of instruction in the operation of the 16mm motion picture projector or projectors named below.

Authorization is hereby given to operate the projector when all rules and regulations of the Board of Education and all laws of the city, county, and state governing motion picture projection are fully met.

This card shall be revoked upon evidence of incompetence or for violation of city, county, or state requirements.

Make _____ Name _____

Model _____ (Signed)

Instructor _____ School _____

5. Reports irregularities
6. Reports unsatisfactory operators
7. Helps operators with emergencies
8. Reports damaged equipment
9. Reports and splices broken film
10. Puts machines away
11. Prepares films for return shipment.

(See "Desirable Attitudes for Club Members" in Appendix A, p. 43-46.)

Enough examples of the specifics of training and assignment have been given to indicate that the training program is highly important to the success of an AV club and of a school's audio-visual program. The extent of the school's use of AV material, the size of the AV club, and the skill of the AV co-ordinator will influence the organization of individual operator training methods. In small schools and in minimum programs, the AV co-ordinator will train each operator himself. Or, in more extensive programs, he may use student trainers. Or, he may design a regular course of instruction, including class sessions on types of equipment, care, behavior, safety, rules, and other pertinent topics. The class sessions are supplemented with on-the-job instruction by student trainers.

Section VII

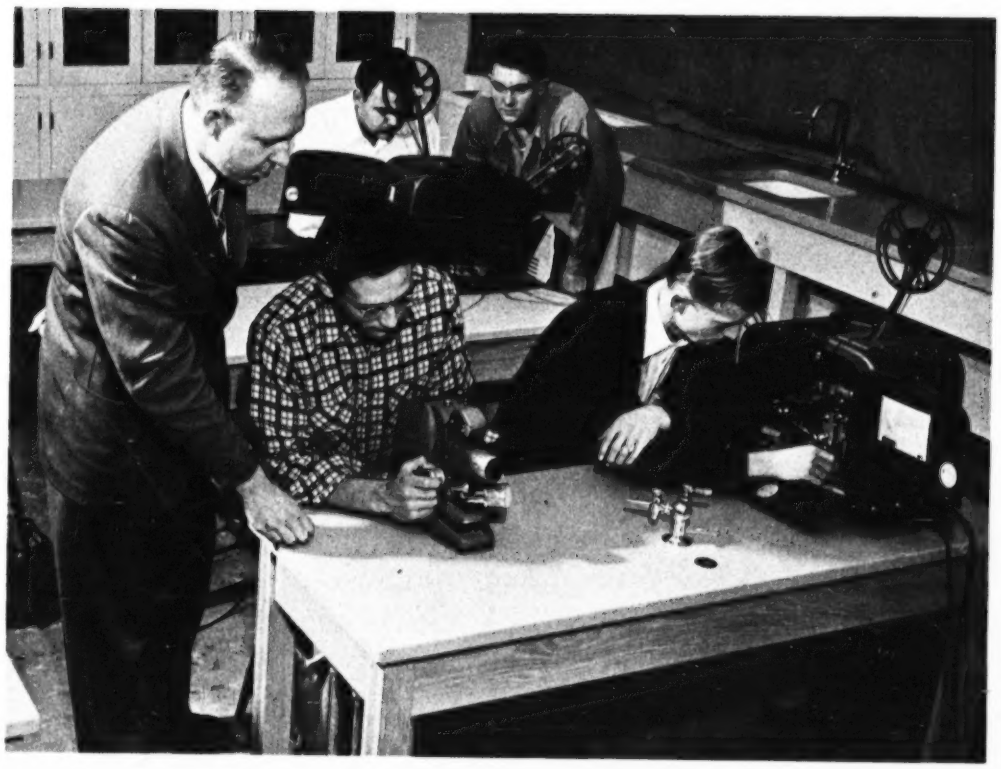
HOW CAN YOU ORGANIZE A CLUB?

So far, in this manual, you have been concerned with the selection, tasks, and training of student operators. There appears to be five basic patterns of organization with, as might be expected, a great many variations. Indeed, a particular club may tend to become more highly organized as the school's use of AV materials increases in volume, variety, and complexity. Some patterns of organization fit elementary schools better; some are more effective in secondary schools.

Small, Select Group

This is certainly the way to begin. Training and supervision are easily manageable. Such a group takes pride in its "exclusiveness" and feels honored to be called up to serve the school. In elementary schools a small, select group drawn from the sixth and fifth grades can take care of the AV equipment operation in the members' own classrooms and, in addition, can handle assembly programs in the gymnasium-auditorium or "little theater." During the noon recess, the group can distribute equipment to lower-grade rooms, set it up, thread the projector, and make it ready for the teacher. If they are not taken too often from their own classwork, they can operate AV equipment for teachers.

In junior high schools, a small, responsible AV club can distribute, set up, and check out equipment for teachers before and after school. Occasionally the members of the group can be excused from certain classes in order to operate equipment for teachers. With supervision, junior high boys and girls can handle projection equipment during assembly programs.



A small, select group of interested students should form the core of a newly organized AV club. (photo: Audio-Visual Section, Los Angeles City Schools)

Senior high students are likely to have a more flexible program. With good scheduling, a small club can provide equipment operators throughout the day.

Student Operators Club

As the audiovisual program in your school becomes more demanding, you will need more student operators than the six or eight you worked with previously. A logical development, then, is the student operators club which functions as a part of the "extracurricular" or "cocurricular" program of the school. You will conduct indoctrination and training sessions after school or during club meeting periods provided within the school schedule. As a club, your student AV group can provide worthwhile experiences in citizenship and democratic living. Your members may want to elect officers, form committees, write a constitution, and incorporate their rules into the bylaws.

Inquire among your AV co-ordinator acquaintances as to whether any have student AV club constitutions. They will be glad to give you a copy. A comprehensive and well-organized constitution has been developed by the John J. Pershing Junior High School Projectionist Club and by the Kittanning High School Projectionist Club. (See Appendix B, p. 47-52.)

A student AV club can be as large as the demand for its services warrants. You will, of course, keep a watchful eye on the schoolwork of its members, and, by careful scheduling, you will avoid conflicts between members and their teachers.

While student AV clubs can be organized and can function well in large elementary schools, the "club" idea is more appropriate to the interests and maturity of secondary school boys and girls. Where the school schedule provides for study halls, the SAVC can usually be allowed to spend this time in service to the school, setting up and operating equipment for teachers, helping

Discipline is seldom a problem in AV clubs where members must assume responsibility for their own standards of behavior and select their own leaders. (photo: Custer High School, Milwaukee, Wisc.)

with the many audiovisual clerical duties, and doing routine maintenance work on equipment.

An AV club which functions smoothly, with a minimum of supervision from the audiovisual co-ordinator, just does not happen. A self-reliant and responsible group evolves over many months—even years—by patient planning and "nudging" individuals along the paths of righteousness!

Audiovisual Class

The junior high school program is generally thought of as being exploratory for boys and girls. An effort is made to provide a wide variety of exploratory experiences. Junior high principals are therefore receptive to proposals for a student operators class.

At the Pershing Junior High School, Houston, Texas, boys and girls interested in audiovisual equipment operation enroll for a subject entitled "Audiovisual Education." Parent approval is required, as for all registration. The group does not meet together as a class, but five or six boys are scheduled for each period of the day. A group leader is responsible for keeping the boys usefully employed as equipment operators, in training sessions, in equipment maintenance, in clerical duties, or in studying.

The "Audiovisual Education" course is taken as an elective in place of art, music, or shop. The students are examined and graded, and class credit is awarded at the end of the year.

The content of an audiovisual course for students should be carefully selected. Both the needs of the school and the interests of students must be considered. The course should challenge students to develop understanding of the equipment they are working with, some insight into why teachers are using audiovisual materials, and a higher level of skill in operating the equipment. You will be well advised also to examine the audiovisual materials now available which teach AV skills. The EFLA list referred to earlier has a number of useful films and filmstrips.

An audiovisual plan similar to that of the junior high has been tried, with success, in senior high schools. It is well to keep in

Although essential for organizational purposes and certain kinds of instruction, club meetings of the total group are usually held to a minimum. (photo: Alameda County Schools, Alameda, Calif.)

The values of working and learning in small groups are illustrated in this picture of Russian students making 35mm slides in the Leningrad Pioneer Palace (photo: Carl Purcell, NEA)

mind, however, that an elective course which earns class credit inherently has the danger of enrolling irresponsible students. The AV co-ordinator must, by agreement with the school administration, exercise more than ordinary control over who is to be admitted to the course.

Audiovisual Homeroom

With the co-operation of an understanding school administration, the SAVC organized as a special homeroom can be one of the most successful arrangements. As homeroom adviser you can frequently exercise more than ordinary control over the selection of your advisees and the arrangement of their school program schedules. Your homeroom brings every member of your SAVC to you at least once a day. Your group can receive their instructions for the day at the same time. You can note absences and make schedule adjustments accordingly. You can watch their schoolwork and step in to turn away disaster. As homeroom adviser and AV co-ordinator combined, you are in an especially advantageous position to delegate responsibility, yet guide its execution.

The audiovisual homeroom is perhaps best suited to secondary schools with well-developed AV programs, but, on a simpler level of organization, the plan is feasible in elementary schools, too.

An Operator in Every Class

If, in your school, students are programmed into "content" and "activity" courses every period of the day, you might try training one or two students in each class in the school. At the Muir Junior High School in Burbank, California, this arrangement has proved successful. There is a trained student operator in each class and no class time is lost by students. It should be pointed out, however, that as more and more teachers begin to use audiovisual materials, the training problem becomes burdensome.

The ideal to be achieved is a trained projectionist in every classroom during every period.

SECTION VIII

HOW CAN YOU DEVELOP RESPONSIBILITY?

Operator skill alone is not enough to insure a smooth-running organization and provide efficient help for your teacher colleagues. There must be a feeling of individual responsibility and mutual helpfulness. Students who volunteer a lot of time in the service of their school like to feel that—

- Their work is interesting, useful, and challenging
- Their work is appreciated
- The rules are definite and reasonable
- They can get help when they need it
- They will be treated fairly and firmly.

You can make membership in your SAVC a worthwhile educational experience if you are aware of the continuous need to guide character development and strengthen favorable attitudes toward school opportunities. The SAVC is a particularly effective workshop for learning how to work co-operatively in groups and how to give dependable service to the school and community. Your students, with your guidance, will grow in moral understanding, ethical behavior, poise, and self-confidence.

Since students like—and need—to work within a framework of rules, especially if they have helped frame them, you will want to develop rules to fit your own school climate. Such rules, however, might include—

- Standard procedures for carrying through an assignment to operate equipment
- An acceptable personal code of behavior
- Precautions and prohibitions to guard against accidents.

Some other desirable traits cannot be legislated, but must be developed by your example and leadership as teacher and counselor. They include—

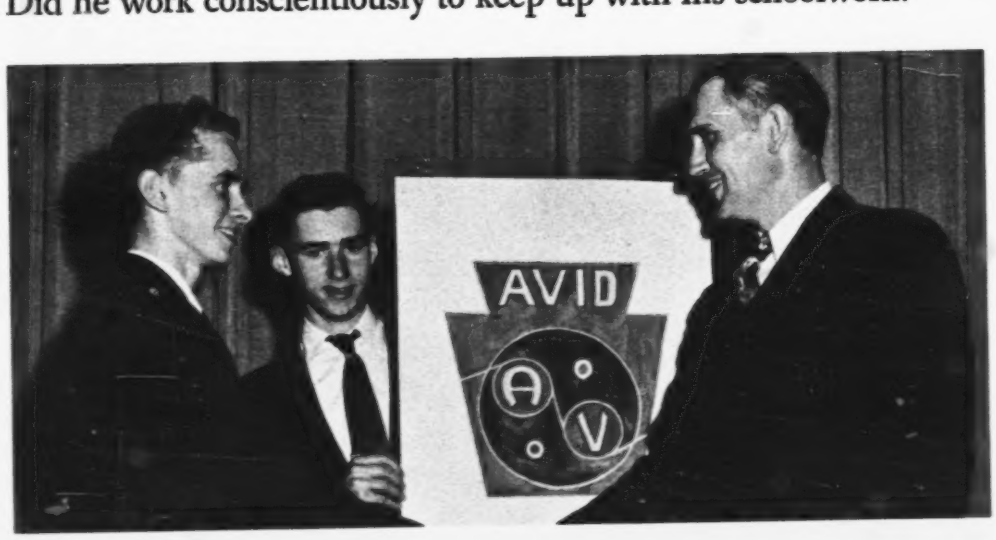
- Loyalty to school, teachers, and fellow members
- A co-operative spirit
- The habit of punctuality
- Realization that consistently acceptable schoolwork is important
- The habit of listening carefully and following instructions.

Section IX

HOW CAN YOU REWARD SERVICE?

Your SAVC performs a real and valued service for your school. Having read this far in the manual, you realize that you can hardly discharge your responsibilities in helping teachers use AV materials without the assistance of capable student help. Most school administrators are aware of the value of student services and are willing to have them rewarded in one way or another. The symbols of appreciation are many: "thank you" letters from the principal, certificates, school "service" monograms, scholastic credit, extracurricular credit points, pins, banquets, and outings. (Some of these are illustrated in Appendix C, p. 53-61.)

You will probably want to work out your own system of awards. You might keep these criteria in mind: Was he dependable and co-operative? Did he show growth in school citizenship? Did he work conscientiously to keep up with his schoolwork?



Pins and certificates are important rewards for achievement of AV club members. Eight years ago the Audiovisual Instruction Directors of Pennsylvania inaugurated the pin shown on placard. (photo: Kittanning High School, Kittanning, Pa.)

SECTION X

HOW CAN YOU MAKE YOUR WORK EASIER?

As your school audiovisual service begins to expand, you will probably find that communication is a constant source of trouble. You find that you need a quick, sure method of keeping your teacher colleagues and your SAVC informed about developments in a fast-changing complex of AV materials, equipment, and schedules. The needs of your own school AV program will, finally, determine both the arrangement and variety of the forms you devise and use.

Forms are merely a means to an end—a communication to expedite service. A useful administrative form—

- Calls for all necessary information
- Conveys its information logically and efficiently
- Is easy to fill out
- Does double or triple duty.

Basic forms for ordinary school use include: (a) those by which a teacher requests AV material or equipment, (b) those used in assigning operators, and (c) those used for record and evaluation purposes. A carefully prepared form letter will be helpful in writing for materials.

The Louis Pasteur Junior High School 67 (New York) form, reproduced in Figure 3 on page 37, is an example of a teachers request form. It is distributed in quantity to the teachers who then enter the required information. Much of the information is indicated by check marks or circles. The completed request form is given to the AV co-ordinator. After the information has been transferred to the co-ordinator's daily work schedule, this same form is returned to the teacher as a confirmation of the request.

Fig. 3

LOUIS PASTEUR JUNIOR HIGH SCHOOL 67
LITTLE NECK 62, NEW YORK
REQUEST FOR INSTRUCTIONAL MATERIAL

FRED WINSTON
AV Co-ordinator

MAURICE NADLER
Principal

Film Title_____
Filmstrip No._____ Tape No._____ Record No._____ Opaque Projector_____
Tape Recorder + Blank Tape___ Phonograph___ Slide Projector: (2x2)___ (3¼x4)___
FM-AM Radio_____ (Program)_____ (Station)_____ (Broadcast Time)_____
TV_____ (Program)_____ (Channel)_____ (Telecast Time)_____
Tape Recording Service from disc__ other tape__ radio__ Station__ Time___ Date___
Other Services: operator_____ screen_____ conference_____ photographer_____

NOTE:
1. Indicate in the schedule below the exact date under the proper day of the week.
2. Circle the period for which the material is requested.
3. Indicate your room for each period, if different from your home-room.
4. REQUESTS MUST BE SUBMITTED AT LEAST THREE (3) DAYS IN ADVANCE.
5. Requests for materials will be confirmed or denied for reasons indicated in the Teachers Handbook.

Monday Date	Tuesday Date	Wednesday Date	Thursday Date	Friday Date
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8

Signed_____ Room_____

Your request for the above AV Instructional Materials has been:_____.

Charlotte High School, Buffalo (Rochester), New York, uses a special confirmation form. The AV co-ordinator keeps the original. A sample is illustrated in Figure 4 on page 38.

Since it is important that you know at a glance what services you have promised, or can promise, and how your equipment and manpower is deployed, a daily work schedule is essential. A sample of such a form is illustrated in Figure 5 on page 38.

Fig. 4

CHARLOTTE HIGH SCHOOL AUDIOVISUAL AIDE CORPS
TEACHER CONFIRMATION OF SCHEDULE FOR USE OF AV MATERIALS

M _____ _____
(Teacher's Name) (Subject)

The instructional materials you recently ordered for your classes are scheduled as follows:

	On Day	*Date of*	*In Rooms*	*At Periods*	*With Operator*
(A)	_____day	____61	_____	_____	_____
(B)	_____day	____61	_____	_____	_____
(C)	_____day	____61	_____	_____	_____

Please arrange any changes made IN WRITING. Oral messages carried by pupils are confusing.

If this is a second CONFIRMATION of this schedule, regard it as a last-minute change, and follow plans of *latest date given* in lower left corner here.

Titles: (A) _____ AVAC TRAFFIC DIVISION
(B) _____ per _____
(Scheduler's initials)
(C) _____

Dated: _____1961__

An operators assignment form is a convenient and efficient way to let your SAVC know what they are to do. You might, of course, tell them one by one in the morning or throughout

Fig. 5

DAILY SCHEDULE—AUDIOVISUAL INSTRUCTION SQUAD

Lafayette High School
Joseph Bellafiore, Principal

Social Studies Department
Philip L. Groisser, Chairman and Audiovisual Adviser

Date_____

Period	Teacher	Subj. Cl.	Material or Equipment	Operator	Room
1					
2					
3					
etc.					

the day. But an assignment form, such as is reproduced below in Figure 6, is a multipurpose form. It "excuses" the operator from his class, tells him what to do and what equipment he will need, and the teacher for whom he operates equipment can comment on his performance and behavior.

Fig. 6

SHELL BANK JUNIOR HIGH SCHOOL 14, BROOKLYN
STUDENT ASSIGNMENT FORM

Fred Winston
AV Co-ordinator

Maxwell E. Solomon
Principal

Present this form to the teacher of your subject class for approval before reporting for du[illegible]. If permission is refused, notify AV co-ordinator immediately.

Name _____ Official Class _____

Approved for assignment for period _____ on _____ in room _____

by subject teacher: _____

(signature)

You will need the following equipment:

( )	16mm projector (B&H, RCA)	( )	Radio
( )	Filmstrip projector	( )	Screen
( )	Slide projector (2x2, 3¼x4)	( )	Filmstrip number _____
( )	Tape recorder	( )	Tape number _____
( )	Caliphone (record player)	( )	Record number _____
( )	Film title _____		

PICK UP EQUIPMENT IN ROOM _____ RETURN TO ROOM _____

SPECIAL INSTRUCTIONS:

COMMENTS (Teacher, Operator):

(Use Reverse Side)

SECTION XI

HOW CAN YOU WORK EFFECTIVELY WITH COLLEAGUES?

The foregoing sections of this manual have dealt at some length with the selection of your AV club members, their training, and the administrative operation of the audiovisiual program in your school building. So now you are in business, but where are your customers?

One of the first sections of this manual suggested that you prepare an inventory of audiovisual materials, equipment, and school building facilities. Using this inventory you can now prepare a memorandum to the school faculty, which might have three parts: (a) *A list of audiovisual materials* available within the school building, specifying title, type (film, filmstrip, picture set, etc.), and other information helpful in planning their use, such as running time for films. Later you can expand this list by adding annotations, giving a capsule summary of the content of each item. Still later, as your collection grows, you will have a full-fledged catalog of local materials. (b) *A list of types of equipment* available in your school. This list should be annotated to indicate what the equipment is used for. Example: "Overhead Projector, used to project maps, drawings, pictures, and printed material previously prepared as transparencies; and to project information typewritten or drawn on transparent plastic sheets." (c) A *statement of procedures and policies* governing the ordering and use of materials and equipment. You will, of course, need to have a clear understanding with your principal concerning these procedures and policies. He is entitled to be kept informed; but, more important, you need his wholehearted support. Without it you will work harder than necessary at a thankless task.

School faculty meetings present an excellent opportunity to bring your teacher colleagues up to date about new materials and equipment acquired or new procedures instituted. Near the beginning of the school year, you might—

- Display the school's equipment with your SAVC in attendance to answer questions.
- Display professional audiovisual literature: books, periodicals, catalogs, pamphlets (see Appendix E, p. 66-72, for suggested materials).
- Distribute your memoranda about materials and equipment.
- Call attention to procedures and policies.

During the school year you might hold periodic demonstrations to show how materials and equipment can actually be used in classroom instruction. These demonstrations should be short and confined to the exploration of a single idea. You can, of course, make announcements about new materials available, at appropriate times. All of these techniques serve to keep alive the idea of improving classroom instruction as well as the part that your services play in the process.

Appendix A

DESIRABLE ATTITUDES FOR CLUB MEMBERS

Throughout the training period, all members of your SAVC should be helped to develop desirable attitudes toward the equipment with which they work and toward their personal safety. Statements like the following will be helpful; they should be given wide publicity within your SAVC—in printed material, on wall charts, and so on.

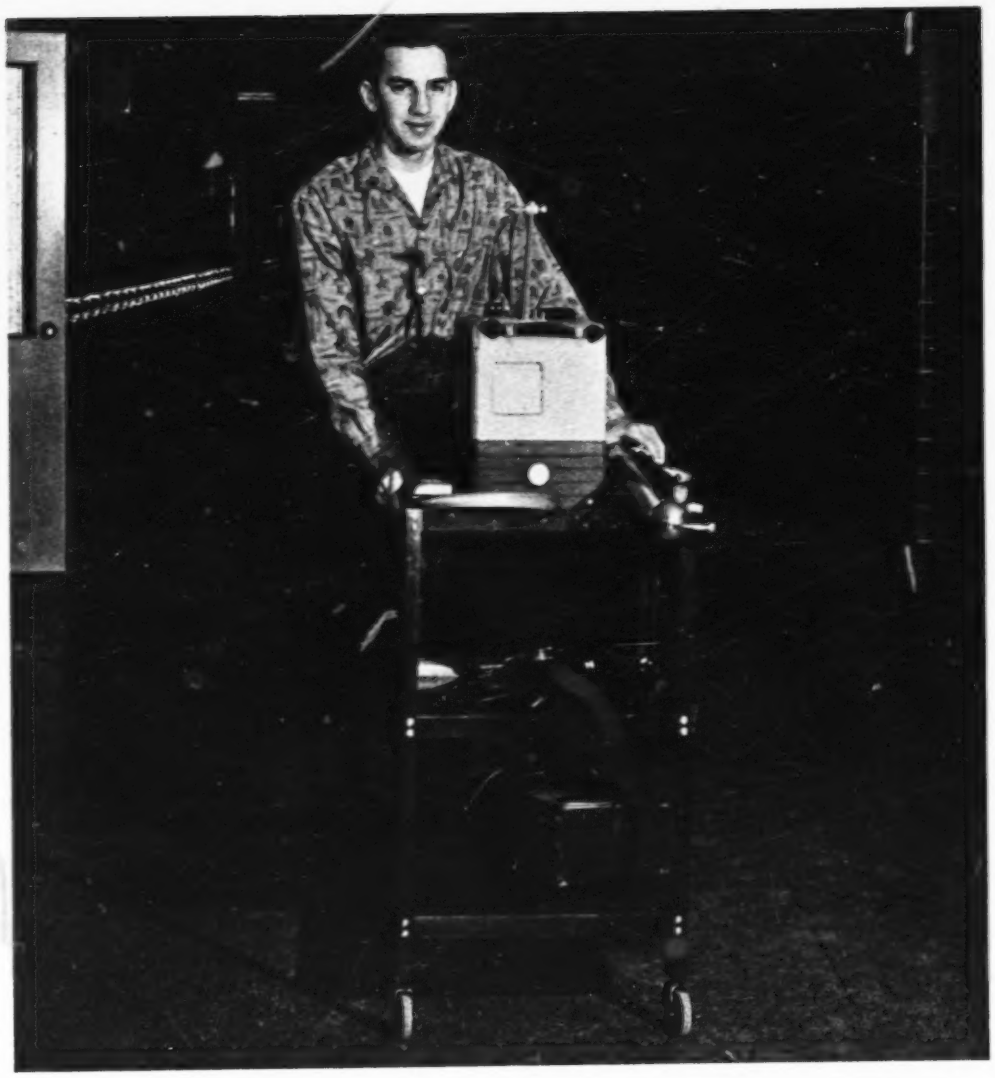
Treat equipment with respect; it is expensive and delicate.

1. Keep equipment oiled and clean.
2. Use equipment, don't abuse it; avoid careless rough handling.
3. Parts are made to fit; do not use force in assembling or dismantling equipment.
4. Avoid fingerprints on lenses; clean with lens tissue only.
5. Handle microphones with extreme care; keep them away from heat and moisture.
6. Operate only equipment for which you are trained.
7. Only qualified persons should repair equipment.

AV club members have many opportunities to work closely with teachers and thereby gain important understandings of the teaching process. (photo: Carl Purcell, NEA)

Self-assurance, efficiency, skill, and dependability characterize the successful AV club member who knows his job and enjoys it. (photo: Warren Public Schools, Warren, Ohio)

AV power tools for good teaching are often heavy and cumbersome. In situations such as this one, AV club members can be counted on to handle with care expensive equipment which they understand.



Better equipped schools are changing this picture, but at present it represents an important service provided by many AV clubs. (photo: Custer High School, Milwaukee, Wisc.)

Equipment is heavy; move it with care.

1. Move equipment when corridors are free of passing classes; don't hurry.
2. Keep cases closed when moving equipment; check doors, locks, snaps.
3. Open hall and classroom doors slowly and carefully; check pedestrian traffic.
4. Do not try to lift or move more than you can handle easily; get help.
5. Place equipment on a firm support where it will not be tipped over.

Orderly storage, distribution, and maintenance of many kinds of instructional media can often be greatly facilitated as a part of the AV club program.

Cords and cables are a trap for the unwary.

1. Coil cables neatly when not in use; avoid sharp bends and kinks.
2. Place cables out of the way so students will not trip.
3. Secure cables to the leg of a chair or table.
4. Remove cables from power outlets by pulling on the plug, not the cord.
5. Report immediately cables with exposed wires.

Films and filmstrips are fragile bearers of important information.

1. Replace each film in its own can.
2. Splice film by approved methods only; avoid staples, clips, tape.
3. Splice film so as not to destroy more than absolutely necessary.

Be habitually safety-conscious.

1. Keep fingers away from moving parts.
2. Avoid touching a hot lamphouse.
3. Change lamps with care; disconnect equipment from power; let lamp cool; use rubber safety cap to remove lamp from socket.
4. Report equipment failure promptly.

Appendix B

PROJECTIONIST CLUB CONSTITUTIONS

John J. Pershing Junior High School*

ARTICLE I—NAME, PURPOSE, AND MEETING

Section I The name of this club shall be the Pershing Projection Club. It is part of the junior high school activity program.

Section II The purpose of this club is to operate and take care of the school's audiovisual equipment, thereby assisting teachers in the use of audiovisual materials.

Section III This club shall meet at the regular activity periods at Pershing Junior High School.

ARTICLE II—MEMBERSHIP

Section I To be eligible for membership in the Pershing Projection Club a student shall:

1. Be a student of Pershing Junior High School.
2. Have passing grades in all subjects and an "H" in conduct.
3. Obtain a recommendation from his homeroom teacher for dependability.
4. Obtain the approval of the club sponsor on the above qualifications.

Section II A club member may be disqualified for the following reasons:

1. Failure to maintain the above qualifications.
2. Conduct unbecoming a club member.
3. Neglect or careless performance of assigned duties.

ARTICLE III—OFFICERS

Section I The officers of the Pershing Projection Club shall be a president, a vice-president, a secretary, and a reporter.

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* Houston, Texas.

Section II The qualifications for holding office in the Pershing Projection Club are the following:

1. The candidate must have been a member of the club for at least two semesters.
2. The candidate must know how to (a) check out, set up, operate, take down, and store all audiovisual equipment; (b) clean and oil the equipment; and (c) change lamps, fuses, belts, and other parts on the projectors.

Section III The election of officers shall be held at the close of the semester, and the new officers shall assume their duties at the beginning of the next semester. They shall be elected for one semester. Vacancies occurring during a semester shall be filled by a special election.

Candidates for office in this club shall either announce their candidacy or be nominated from the floor.

Voting shall be by written ballot, with the high nine members not voting in regular elections.

The ballots shall be tabulated and the results announced by an election committee appointed by the sponsor.

Section IV Duties of club officers shall be as stated below.

A. The president shall:
   1. Preside at club meetings.
   2. Assist the sponsor in planning the work of the club.
   3. Assign club duties.
   4. Assist in training new members.

B. The vice-president shall:
   1. Preside in the absence of the president.
   2. Assist in the planning and training programs.

C. The secretary shall:
   1. Keep the club records.
   2. Assist the sponsor in making duty sheets and in keeping equipment records.
   3. Assist in the planning and training programs.

D. The reporter shall send special news items, such as new officers, awards, or the like, to the *Pershing Chatter*.

ARTICLE IV—AWARDS

Section I Operator cards signed by the director of audiovisual education shall be issued to all projectionists who:

1. Pass all club tests.
2. Have at least three hours' successful operating experience.

3. Know how to oil and clean projectors and check out, set up, take down, and store equipment.

Section II Certificates from the Houston Film Council shall be awarded to all projectionists who:

1. Are in the ninth grade and have been members of the club for at least two semesters.
2. Are outstanding in projection work (to be determined by officers and sponsor).
3. Do not miss more than three duties in a semester.
4. Have good club conduct.

Section III Letters shall be awarded to members who qualify for certificates.

Section IV School Service Certificates shall be awarded each semester to all projectionists who have a record of well-performed duties.

ARTICLE IV—RULES

Section I Rules needed to carry out the provisions of this constitution may be made by the sponsor and the officers. Such rules may apply to the storeroom, halls, office, auditorium, etc. Club members shall be notified of such rules.

Section II All members shall be given a training instruction sheet.

ARTICLE V—COMMITTEES

Section I The sponsor shall appoint any needed committees.

ARTICLE VI—AMENDMENTS

Section I This constitution may be amended by a majority vote of the club members.

Kittanning High School*

ARTICLE I—NAME

Section I The name of the club shall be the Projectionist Club of Kittanning High School.

ARTICLE II—OBJECTIVES

Section I The purposes of the club shall be four:

1. To acquaint students with the knowledge required to assemble, operate, and maintain all types of AV and visual equipment in our inventory.

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* Kittanning, Pennsylvania.

2. To familiarize students with the clerical duties necessary for the smooth operation of the AV aids program in our high school.
3. To teach students the values derived from being taught by the use of AV and visúal aids.
4. To teach students to work together harmoniously in effecting a good AV and visual aids program for our high school.

ARTICLE III—MEMBERSHIP

Section I Membership in the club shall be open to all students of Grades 9, 10, 11, and 12, subject to the approval of the director, the head projectionist, and the assistant head projectionist.

Section II Active voting membership shall be open to all club members who are in good standing.

Section III The membership of any club member may be terminated by a two-thirds majority vote of the members present, by individual action of the director, or by action of the school administration.

Section IV Application for membership shall be made at the regular club registration time in the fall of each year and at other times when it becomes apparent that some student is especially fitted for club membership.

ARTICLE IV—POLICIES

Section I It shall be the policy of this organization to do the following:

1. Exercise utmost care in handling and maintaining all AV equipment.
2. Exercise efficiency in the handling and showing of aids, and in the operation of machines for all teachers when they make requests and during assembly programs.
3. Use tact and discretion in dealing with fellow students, teachers, and administrators.
4. Uphold the good name of our high school at all times by worthwhile conversation and activity.

ARTICLE V—DUES

Section I The annual dues of all voting members shall be 50 cents per semester.

Section II The fiscal year shall begin on the first day of the school year in which students are in attendance, and dues for the first semester shall be payable on the date of the first club meeting; dues for the second semester shall be payable on the date of the first club meeting of the second semester.

ARTICLE VI—OFFICERS AND ELECTIONS

Section I The major officers of the Projectionist Club of Kittanning High School shall be the following:

1. Head projectionist.
2. Assistant head projectionist.
3. Secretary.
4. Treasurer.

The appointed minor officers of the club shall be the following:

1. Aid schedulers—sec.
2. Aid mailers—sec.
3. Machine maintainers—h.p. and a.h.p.
4. Aid orderers—sec.
5. Catalog notebook checkers—sec.
6. Typists.
7. Noon programs administrators—h.p.
8. Machine-assembly men—h.p. and a.h.p.
9. Administrators of training program—h.p. and a.h.p
10. Statistics compiler—sec.
11. File organizer—sec.

Section II The executive committee shall consist of the elected officers of the club and the director. The executive committee shall conduct the business of the organization at some time other than the meeting time of the club.

Section III The director shall determine the duties of the various officers and committees.

Section IV The head projectionist shall be a senior, shall be automatically elevated from the position of assistant head projectionist, and must have had at least two years' previous experience in projection work. In the case of an election, a two-thirds vote of the members present is necessary for election.

Section V The assistant head projectionist must have had one year's previous experience in projection work and must have a two-thirds vote of the club members present for election.

Section VI The secretary must have had at least one year's previous experience in club work and shall be elected by a majority vote of the members present.

Section VII The treasurer shall be elected by a majority vote of the members present.

ARTICLE VII—MEETINGS

Section I Meetings shall be held weekly during the school year.

Section II Additional meetings, when necessary, may be called at the request of the director or the executive committee, or by a majority vote of the membership at any meeting.

ARTICLE VIII—QUORUM

Section I The voting members in attendance at a regular meeting shall constitute a quorum.

Section II A quorum for the executive committee meetings shall be three.

ARTICLE IX--AMENDMENTS

Section I The constitution may be amended by a two-thirds majority of the members voting at any business meeting.

Section II Amendments

Amendment 1. March 14, 1952—Unanimous vote

Any club member who is capable of paying dues and has failed to do so after a month's notice of nonpayment at a regular meeting shall be removed from active membership in the club.

Amendment 2. October 17, 1952—Unanimous vote

In the event the club fails to produce the necessary two-thirds vote for the election of an assistant head projectionist, the high school faculty shall elect by a two-thirds majority vote.

Appendix C

AUDIOVISUAL CLUB ORGANIZATIONS

On the following pages examples of AV club membership cards and certificates are reproduced. The AV club, like any well-run cocurricular activity, provides students with creative and positive growth for their special skills and interests. It also provides students with many opportunities for service in the school program, and for some it provides a much needed feeling of recognition and group identity. Over a period of time, experience in the AV club for most students will represent achievement—achievement in skills, achievement in an understanding of communications media, and achievement in human relations.

Very often club membership is formalized with cards and certificates such as those pictured here. In some schools a special pin like the one illustrated below is awarded by the school in recognition of the achievement and service of AV club members. Such awards are usually presented during a school assembly and are given only to students who have engaged in club activity for at least a year.

The growing importance of school AV clubs at present seems to be a clear indication that DAVI and its affiliated organizations will soon be developing stronger programs in this area. It must also be kept in mind that the teaching profession (which includes the audiovisual specialist) must take, and is taking, steps to interest qualified youngsters in careers in this field. Where are the Dales, Finns, and Hobans of tomorrow?

The DAVI audiovisual club pin illustrated here may be useful as an award or membership device with your AV club. This attractive piece of jewelry is made of Clifford rose gold plate with polished high lights and is available in your choice of color (for the field behind "AV Service") from the C. K. Grouse Company, North Attleboro, Massachusetts, at $1 each, with quantity discounts. Indicate up to four initials for top area and your choice of a color.

THE SCHOOL PROJECTIONIST CLUB

of AMERICA

NATIONAL HEADQUARTERS
STATE COLLEGE, PA.

Certificate of Award

This is to certify that

_____ of _____
(Name) (School)

in recognition of the service rendered his school in connection with the Audio-Visual aids and equipment used in the instructional program and for the achievement of the standards set up by

The School Projectionist Club of America

we hereby award this certificate.

This is for the year _____.

Presented _____
(Date)

_____ Audio-Visual Director

Attest: Philip Mannino, Executive Director
School Projectionist Club of America

_____ School Principal or Supt.

AUDIO-VISUAL INSTRUCTION DIRECTORS
OF PENNSYLVANIA

Certificate of Award

This is to certify that

_____ of _____
(Name) (School)

has been awarded this certificate by AVID OF PENNSYLVANIA in recognition of service rendered his school in connection with audio-visual materials and equipment used in the program of instruction. This service covered a period of _____ year(s).

Presented _____
(Date)

SCHOOL SEAL

William J. Gallagher
President, Avid of Pennsylvania

Homer K. Edwards
School Principal

Franklin W. Hoy
Secretary, Avid of Pennsylvania

J. Mitchell Blose
Audio-Visual Director

John J. Pershing Junior High School

Service Award

AS A MEMBER OF

having given special service to make this a better school is awarded this Certificate in appreciation thereof.

YEARS SERVICE

DATE

SPONSOR

PRINCIPAL

PROCTOR HIGH SCHOOL

AUDIO-VISUAL DEPARTMENT

Certificate of Service

- Awarded To -

_____

In recognition of special service as a member of the Projectionist Club established by the local school authorities for the purpose of assisting the students and faculty of the Proctor Schools in the use of Audio-Visual Materials during the school year _____

_____
Audio Visual Coordinator

_____ _____
Principal Superintendent of Schools

GREAT NECK PUBLIC SCHOOLS
Great Neck, N. Y.

Signature of Student

This is to certify that_____,
a student in the Great Neck Public Schools has successfully passed the test in the operation of projection equipment. This qualifies him as a **STUDENT PROJECTIONIST,** to operate equipment checked on the reverse side of this card. It may be revoked at any time because of unsatisfactory grades, poor conduct, or improper operation of equipment.

Signed:_____

Date:_____

Permanent Permit

EQUIPMENT QUALIFIED TO OPERATE

Sound Projectors	_____	_____
Silent Projectors	_____	_____
Slide Projectors	_____	_____
Filmstrip Projectors	_____	_____
Opaque Projectors	_____	_____
Tape Recorders	_____	_____
Other Equipment	_____	_____

A good projectionist will keep equipment clean; clean film gate and path before every showing; double check threading; stand by projector during showing; and be courteous always.

(REVERSE SIDE)

BOARD OF EDUCATION OF THE CITY OF NEW YORK
BUREAU OF AUDIO-VISUAL INSTRUCTION
DR. EDWARD G. BERNARD, Director

BHI

Projectionist's Certificate

THIS IS TO CERTIFY THAT

CLASS ROOM SCHOOL

has been tested and found competent to operate the equipment checked on the reverse side of this card.
This license may be revoked at any time because of unsatisfactory grades, poor conduct, or improper operation of equipment

Date of Issuance *Date of Expiration* *Signature of Projectionist*

Signed *A-V Coordinator*

EQUIPMENT	MAKE	CERTIFIED BY	
		A-V COORDINATOR	DATE
MOTION PICTURE PROJECTORS			
STEREOPTICON			
FILMSTRIP PROJECTOR			
OPAQUE OBJECT PROJECTOR			
TAPE RECORDER			
PUBLIC ADDRESS SYSTEM			
PHONOGRAPH - RADIO			

I hereby give my son / daughter (Name)

BHI

permission to carry on whatever activities are necessary in conjunction with his / her duties as an A-V-I equipment operator.

Parent's Signature *Date*

(REVERSE SIDE)

SIGNATURE OF STUDENT

School Projectionist Club of America

NATIONAL HEADQUARTERS
STATE COLLEGE, PA.

THIS IS TO CERTIFY THAT

_____

a student in the ..... School has successfully passed the examination in ABC'S OF AUDIO-VISUAL EQUIPMENT AND THE SCHOOL PROJECTIONIST'S MANUAL and has met the requirements as set up by the School Projectionist Club and is qualified as a SENIOR School Projectionist to operate the equipment checked on the reverse side of this card.

Date .....

Director Audio-Visual Education

Attest: Philip Mannino
Executive Secretary

EQUIPMENT QUALIFIED TO OPERATE

Equipment	Make	Date	Make	Date
Sound Projector				
Sound Projector				
Silent Projector				
3¼ x 4 Slide Projector				
2 x 2 Slide Projector				
Opaque Projector				
Tape Recorder				
P. A. System				
Other Equipment				

A good projectionist will:

1. Keep equipment clean.
2. Clean film gate and path before every showing.
3. Double check threading.
4. Stand by projector during showing.
5. Oil projector according to manufacturer's instructions.

(REVERSE SIDE)

Operator's License

_____

has attained a degree of proficiency in the use of audio-visual materials which justifies issuance of this operator's license.

Pinellas Co.
19_____ 19_____

_____
Supervisor, Audio-Visual Education

19_____ _____
19_____ _____
19_____ _____
19_____ _____
19_____ _____
19_____ _____
19_____ _____
19_____ _____

(REVERSE SIDE)

APPENDIX D

SELECTED MOTION PICTURES AND FILMSTRIPS*

Motion Pictures

Facts About Film (12½ min., sound, color, $125, IFB, 1959)

Concerns various types of film, what film is, who uses it, how to repair and maintain films, and causes of film damage. Deals primarily with splicing and storing films and curing 16mm sound film.

Facts About Projection (16½ min., sound, color, $165, IFB, 1959)

Discusses advance preparations for classroom showings of 16mm films. Emphasizes the need for pretesting the projector. Demonstrates operational routines for beginning and ending the showing and several methods of improving projection.

The History of the Cinema (9 min., sound, color, $120, Brandon, 1957)

Surveys the motion picture from primitive cave art to the stereophonic, larger-than-life screen of today. Uses a satirical presentation with animation.

How To Splice Film (10 min., sound, b&w, $50, Mich. St., 1959)

Demonstrates the principles of splicing and illustrates tools needed, detailed procedure, testing for a good splice, checking film cement, and examples of poor splices and precautions to avoid them.

March of the Movies (18 min., sound, b&w, rental $7.50, Contemporary, 1950)

Surveys popular movies from *The Great Train Robbery* of 1903 to *Shoeshine* of 1949, with excerpts from old favorites.

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* Most of the following material is taken from *Instructional Materials for Audio-visual Courses,* published by Syracuse University. See page 72 for complete information. Also, see page 65 for addresses of producers and distributors of the following material.

Operation and Care of Ampro Super Stylist Projectors (21 min., sound, b&w, $85, IFB, 1956)

Covers four important points: (a) correct use and care of projectors; (b) importance of regular cleaning and lubrication; (c) proper setting up of a projector and speaker system; and (d) correct threading and operation. Uses close-up photography in demonstrations.

Operation and Care of the Bell & Howell Sound Projector (11 min., sound, b&w, $55, IFB, 1960)

Describes the correct use and essential care of the Bell & Howell Film-sound Projector, using Model 385 Series. Second version of this film.

Operation and Care of the De Vrylite Sound Projector (18 min., sound, b&w, $85, IFB, 1953)

Demonstrates proper setting up, threading, and operation of the projector, stressing importance of regular maintenance. Includes methods of replacing expendable parts such as lamps, fuses, and tubes.

Operation and Care of RCA 400 16mm Sound Projector (19 min., sound, b&w, $85, IFB, 1951)

Explains the operation and care of this sound projector. Presents detailed instruction for setting up, adjusting, threading, operating, rewinding, and packing up projectors. Covers cleaning and lubrication procedures.

Operation and Care of the Victor 16mm Sound Projector (11 min., sound, color [$110], b&w [$55], IFB, 1954)

Demonstrates the operation and care of this projector, depicting the instruction manual as an audiovisual tool.

Principles of the 16mm Motion Picture Projector (4½ min., sound, b&w, $18, Iowa St., 1960)

Shows the features common to all 16mm sound projectors, and outlines the functions of these components.

Projecting Motion Pictures (10 min., sound, b&w, $50, U. Cal., 1951)

Points out the important role of the projectionist in providing a film showing of professional quality. Depicts a projectionist at work and presents detailed instructions for a showing. Includes audience reaction to various situations.

Projectionist's Job (6 min., sound, b&w, $18, Iowa St., 1960)

Illustrates what the projectionist can do to contribute to the effectiveness of a film by care of equipment, proper setting up, and consideration of the viewers.

Splicing Motion Picture Film (6½ min., sound, b&w, $18, Iowa St., 1959)
Demonstrates the basic procedures for making satisfactory splices in motion picture film.

Threading the Ampro Projector (5 min., sound, b&w, $18, Iowa St., 1959)
Details the procedure for proper threading of the Ampro Projector.

Threading the Kodak Pageant Sound Projector (5 min., sound, b&w, $18, 1960)
Presents a step-by-step demonstration of procedures necessary for correct threading of the Eastman Pageant 16mm sound projector.

Threading the RCA Projector (4½ min., sound, b&w, $18, Iowa St., 1960)
Describes precise steps to be taken for threading of the RCA Projector.

How Television Works (10 min., sound, b&w, $75, UW, 1952)
Explains the elementary principles of television. Animates sequences to explain the workings of the TV camera, the vacuum tubes, and the amplifying and receiving systems.

The Story of Television (28 min., sound, color, b&w, rental free, Ideal, 1956)
Traces the history and development of TV from an inspiration to our present-day color television.

Tape Recording for Instruction (15 min., sound, b&w, $75, Ind. U., 1956)
Shows basic techniques of making good tape recordings and suggests various methods of utilizing these recordings. Compares results of recordings made with different microphone and acoustical conditions. Illustrates editing techniques and principles of dual and single track recording, directions for operating a recorder, and suggestions for simple maintenance.

Filmstrips

Communication (32 frames, color, $4, Prentice-Hall, 1958)
Shows relationship between sound and vibrating objects; explains why sounds differ due to pitch, overtones, and intensity, and how the human ear functions. Discusses electronic communication devices.

Wonder of the Motion Picture (25 frames, color, $4, Eye Gate, 1951)
Explains how a picture is made and developed, then co-ordinated with a sound strip. Portrays Edison's first motion picture studio.

Tape Recordings

Tape Recording in the Classroom (10 min. each track, $1.50, Minn. Mng. & Mfg., 1957)

Discusses and demonstrates various uses of tape recordings by teachers. Track 1: "The Tape Recorder in the Elementary Classroom"; (Track 2: "The Tape Recorder in the Secondary Classroom."

Producers and Distributors

Bowmar	Stanley Bowmar Co., Inc., 12 Cleveland St., Valhalla, N.Y.
Brandon	Brandon Films, Inc., 200 W. 57th St., New York 19, N.Y.
U. Cal.	University of California, University Extension, Educational Film Sales Dept., Los Angeles 24, Calif.
Contemporary	Contemporary Films, Inc., 267 W. 25th St., New York, N.Y.
Eye Gate	Eye Gate House, Inc., 146-01 Archer Ave., Jamaica 35, N.Y.
Ideal	Ideal Pictures, 1558 Main St., Buffalo 9, N.Y.
Ind. U.	Indiana University, Audio-Visual Center, Bloomington, Ind.
IFB	International Film Bureau, Inc., 332 S. Michigan Ave., Chicago 4, Ill.
Iowa St.	Iowa State University, Extension Division, Bureau of AV Instruction, Iowa City, Iowa
Mich. St.	Michigan State University, Audio-Visual Center, East Lansing, Mich.
Minn. Mng. & Mfg.	Minnesota Mining & Manufacturing Co., Magnetic Products Div., P.O. Box 3500, St. Paul 6, Minn.
NFB	National Film Board of Canada, 680 Fifth Ave., Suite 819, New York 19, N.Y.
Prentice-Hall	Prentice-Hall, Inc., Educational Book Dept., Englewood Cliffs, N.J.
UW	United World Films, Inc., 1445 Park Ave., New York 29, N.Y.

Appendix E

BIBLIOGRAPHY

Barney, Orvin P., and Malouf, Naseeb M. "Our Visual Education Program." *School Activities* 21: 275-76; May 1955.

Briefly explains organization of an AV club. Includes illustrated request, confirmation, and assignment forms.

Blanc, Sam S. "Aids for the AV Aids Coordinator." *School Executive* 73: 84-85; September 1953.

An experienced AV co-ordinator explains how compact, mobile equipment, student help, and standardized record forms can save time and trouble in the AV program.

Brown, James W.; Lewis, Richard B.; and Harcleroad, Fred F. *Audio-Visual Instruction*. New York: McGraw-Hill Book Co., 1959. 554 p.

Practical information on the use of instructional materials to plan and carry out learning activities from kindergarten through college.

Crakes, C. R., compiler. "Organizing a School Projectionist's Club." State College, Pa.: M. O. Publishers (Box 406), n.d. 8 p.

Gives suggestions on organization; includes samples of certificates, assignment forms, and application for membership.

Cross, A. J., and Cypher, Irene F. *Audio-Visual Education*. New York: Thomas Y. Crowell Co., 1961. 550 p.

Textbook illustrated with 300 halftones and 45 line drawings, including electronic teaching machines and teaching and learning laboratories sections.

Daniel, Wanda. "The AV Coordinator on the Rise." *Audio-Visual Instruction* 2: 100-102; April 1957.

Lists 15 major and minor duties and responsibilities of the AV co-ordinator.

Davis, Bradford. "Students Are Smooth Operators." *School Executive* 70: 59-60; May 1951.

Discusses criteria for selecting student operators, forms of recognition of student accomplishment, and length and content of training periods.

deKieffer, Robert E., and Cochran, Lee W. *Manual of Audio-Visual Techniques.* Englewood Cliffs, N.J.: Prentice-Hall, 1955. 220 p.

Precise textual information concerning many media of communication and techniques for handling them. Suitable for workshops or short courses.

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Explains projection operation and proper maintenance of projection aids. While prepared primarily for Navy personnel, the pictures, diagrams, and charts are of value to AV co-ordinators.

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Free services and materials offered by Eastman Kodak and an annotated catalog of available motion pictures on the processes of photography.

Eboc, Sidney C. *Operating Audio-Visual Equipment.* San Francisco: Howard Chandler (660 Market Street), 1960. 73 p.

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Educational Film Library Association. *EFLA Service Supplement* 16: 1-15; August 1960.

Annotated list of and purchase sources for 163 films and filmstrips on audiovisual materials and methods in 22 interest areas, including "Equipment and Production," "Motion Picture Production," and "Tape Recording."

Erickson, Carlton W. H. *Administering Audio-Visual Services.* New York: Macmillan Co., 1959. 479 p.

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A most comprehensive and detailed reference on the characteristics and operation of all types of audiovisual equipment, with 1400 illustrations.

Galis, Irving. "Values for School and Student." *Audio-Visual Instruction* 3: 146; May 1958.

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George Peabody College for Teachers, Division of Surveys and Field Services. *Free and Inexpensive Learning Materials.* Tenth edition. Nashville, Tenn.: the Division, 1960. 252 p.

A listing of 3633 items available to teachers without charge or for less than 50 cents. Revised annually.

Guss, Carolyn. "Strongholds of Support." *Audio-Visual Instruction* 3: 139-40; May 1958.

Discusses activities, responsibilities, and problems of AV co-ordinators in Indiana.

Hagan, Mildred C. *A Guide for Teaching Audio-Visual Operators' Classes.* Los Angeles: Sidale Publishing Co., 1954. 99 p.

The guide represents an expansion of notes used in a one-year course of training of projectionists.

How To Organize and Run a Camera Club. (Prepared by the editors of *Popular Photography.*) New York: Ziff-Davis Publishing Co., 1960. 28 p.

Includes special activities and projects, elements of organization, and a sample constitution—all of value to the AV co-ordinator.

Improving Instruction. (Prepared by K. C. Rugg.) Bloomington: Indiana University, 1960. 90 p.

Case studies of audiovisual budgets for 28 school systems.

Kinder, James S., and McClusky, F. Dean. *The Audio-Visual Reader.* Dubuque, Iowa: W. C. Brown Co., 1954. 382 p.

Reprinted articles on many aspects of audiovisual instruction by 136 authors.

Knight, Robert. "Training Students in A-V Operation." *Educational Screen and Audio-Visual Guide* 36: 422-24; September 1957.

Gives outlined 36-day plan for teaching an AV class. Illustrated requisition and assignment forms.

McClusky, F. Dean. *The A-V Bibliography.* Dubuque, Iowa: W. C. Brown Co., 1955. 218 p.

The most comprehensive bibliography published in this field. Annotated.

Mannino, Philip. *ABC's of Audio-Visual Equipment and the School Projectionist's Manual.* Second revised edition. State College, Pa.: M. O. Publishers (Box 406), 1957. 80 p.

The manual contains valuable information on the use, care, and maintenance of equipment. Co-ordinators will find the techniques described and the information on the care of equipment of particular interest and value.

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Special issue of the journal *Audio-Visual Communication Review* considers the present knowledge in this field and points up areas where more research is needed. Excellent bibliography.

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National Education Association, Department of Audio-Visual Instruction. *The Audio-Visual Instructional Materials Center.* Planning Schools for Use of Audio-Visual Materials, No. 3. Washington, D.C.: the Department, 1954. 80 p.

National Education Association, Department of Audio-Visual Instruction. *Audio-Visual Centers in Colleges and Universities.* Planning Schools for Use of Audio-Visual Materials, No. 4. Washington, D.C.: the Department, 1955. 140 p.

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O'Connor, Olwyn. "Budding Audio-Visualists Prove Their Mettle." *Audio-Visual Instruction* 3: 147; May 1958.

Discusses means of strengthening club-member interest in the AV field.

Sands, Lester B. "The A-V Building Coordinator: A Curriculum Leader." *Educational Screen and Audio-Visual Guide* 37: 228-29; May 1958.

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Syracuse University. *Instructional Materials for Teaching Audiovisual Courses.* Syracuse, N.Y.: the University, 1961. 74 p.

Comprehensive listing of motion pictures, kinescopes, filmstrips, slide sets, and disc and tape recordings, produced under a grant from U.S. Office of Education. Annotated.

Thomas, R. Murray, and Swartout, Sherwin G. *Integrated Teaching Materials.* New York: Longmans, Green & Co., 1960. 545 p.

Illustrated text in the use of audiovisual materials, with particular emphasis on teachers' creating their own materials. Covers many academic subject areas, including teaching of reading.

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Nine handbooks ($1 each):

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2. Bulletin Boards
3. Felt Boards
4. Lettering Techniques
5. Using the Consultant
6. Models for Teaching
7. Production of 2x2 Inch-Slides
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